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Edmund Hooper (1553–1621) held a prominent place among church musicians of his generation. He became Master of the Choristers at Westminster Abbey in 1588 and organist of the Chapel Royal in 1615, holding both positions until his death in 1621. Additionally, most of the surviving manuscript sources of pre-Restoration English liturgical music contain his compositions. Twentieth- and twenty-first-century reception of his music, however, is limited, published editions of his anthems are rare, and choirs seldom perform his music.

The main focus of the study is a comparative analysis of an anthem by Hooper and another by Orlando Gibbons, the leading composer of that generation. This study includes a description of the prevailing characteristics of Tudor polyphony, providing a point of reference for comparison to Hooper's style of composition. Additionally, the document addresses the issues pertaining to the editing of Tudor church music and includes a reference score of Hooper's anthem, *I will magnify Thee O Lord*.

Hooper's method of text setting, his harmonic language, and his contrapuntal part writing is consistent with the characteristics common to other anthems of the Tudor period. The style analysis of his anthem revealed Hooper's advanced control of dissonance and rhythm in middle and large dimensions which parallels that of his contemporary, Gibbons.

EDMUND HOOPER: A STUDY OF HIS STYLE
COMPARED TO ORLANDO GIBBONS
AND PREVAILING TUDOR
POLYPHONY

by

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CHAPTER I

AN ARGUMENT FOR THE STUDY OF HOOPER'S MUSIC

Edmund Hooper (1553–1621) held a prominent place among church musicians of his generation. First, most of the surviving manuscript sources of pre-Restoration English liturgical music contain his compositions.¹ His fellow church musicians, organists, and chorus masters, therefore, held his music in high esteem choosing to include his services and anthems in their choral part book collections. Second, in a time when church music was rarely published, Hooper contributed music to the historically significant collections, Sir William Leighton's, *The Teares or Lamentacions of a Sorrowfull Soule* (1614).² Additionally, Hooper wrote psalm-tune harmonizations for the Psalters of Thomas East (1592) and Thomas Ravenscroft (1621). Third, the prestigious positions Hooper held throughout his life reinforce his importance. For most of his career, he served as Master of the Choristers at Westminster Abbey, from 1588 until his death in 1621. The authorities at Westminster apparently held him in high esteem, because after two separate events of misconduct that brought him before his employers, Hooper retained his

¹ John Morehen, "Hooper, Edmund (c.1553–1621)," in *Oxford Dictionary of National Biography*, ed. H. C. G. Matthew and Brian Harrison (Oxford: OUP, 2004), <http://www.oxforddnb.com/view/article/13704> (accessed March 31, 2007); The sources are the manuscript part books belonging to cathedral and collegiate choirs and other choral foundations of the Reformation period through the Commonwealth period but before the restoration of the monarchy.

² William Leighton, "The Teares of Lamentacions of a Sorrowful Soule," *Early English Church Music*, VI. 4 (London: Stainer and Bell, 1970).

position.³ In 1604, an appointment as a Gentleman of the Chapel Royal affirmed his esteemed position among his peers.⁴ By November 1615, Hooper had attained the prestigious lifetime position of joint Organist of the Chapel Royal with Orlando Gibbons (1583–1625). Evidently, the appointment impressed his employers at Westminster, because in 1616, they renewed his contract for life.

Despite his apparent success, Hooper's music fell into relative obscurity. Of his 24 known liturgical works that figure prominently in period sources, only two services, three introits, and four anthems are in publication.⁵ Two anthems that were edited by Peter Le Huray and published by Schott are no longer in print, "Behold it is Christ" and "O Thou God Almighty." Inquiries to Anglican churches in New York City in the summer of 2007 revealed a complete lack or even knowledge of his music. Consequently, only two recordings of Hooper's music exist: one performed by the choir at Selwyn College, "Behold, It is Christ," in which eleven of the sixteen tracks contain works by Hooper, and another released by the Princeton Singers, "All Creation Rejoices," which includes the anthem "Behold, It Is Christ."⁶

³ Watkins Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford: Clarendon Press, 1991), 328. The two events involve, in one case, disorderly conduct among the choristers, and in the other, money that was apportioned to Hooper for the payment to the choristers, the men of the choir, and lesser clerks.

⁴ A Gentleman of the Chapel was one of the church musicians, usually a singer, serving and traveling with the monarch anywhere liturgical or ceremonial music was required.

⁵ A table of Hooper's choral works in modern edition appears in the appendix.

⁶ The Choir of Selwyn College, Andrew Gant, director, *Behold, It Is Christ*, LAMM 096D, 1998. Compact Disc. The Princeton Singers, John Bertalot, director, *All Creation Rejoices*, PSACR93, 1993. Compact Disc.

An earlier study of Hooper's output of liturgical works revealed a body of music which, at its best, equaled in quality the music of his contemporaries.⁷ No other studies of Hooper's work exist, however, and knowledge of his music remains limited. The intent of this study is to contribute to a better understanding of Hooper's music by placing his choral music within the context of late Tudor church music. Greater understanding may promote the publishing and performing of more of his works. The scope of the study does not include all of Hooper's works but focuses on one previously unpublished anthem, *I will magnify Thee O Lord*, and the stylistic traits it exemplifies.

This study continues in Chapter III with a description of the characteristics of Tudor polyphony and provides a point of reference for comparison to Hooper's style of composition. Chapter IV explains the need and enumerates the challenges of creating an edition of Hooper's anthem, *I will magnify Thee O Lord*. The resultant edition in Chapter V is a practical study score and not a critical edition. The nature of deciphering manuscripts that are four hundred years old, however, required a study in editing. Placing Hooper's style within a context that is more familiar to twenty-first-century musicians, Chapter VI is a comparative analysis of two Tudor anthems, Hooper's *I will magnify Thee O Lord* and Gibbons' *Almighty and everlasting God*. Before the discussion of style, however, some biographical information is appropriate.

⁷ Anthony Langford, "Music for the English prayer book from Tallis to Tomkins" (Ph. D. diss., University of Reading, 1969), 81, 152-153, 202-205.

CHAPTER II

EDMUND HOOPER, A BIOGRAPHICAL SKETCH

Edmund Hooper (1553–1621) was born in North Halberton near Teveton, Devon and schooled in the nearby town of Bradninch and at Greenwich.⁸ A comparison of records and Hooper's years of study lead to the conclusion that he was a chorister at Exeter cathedral where Thomas Heath (n.d.) was organist from 1557 to 1583.⁹ Records concerning Hooper's formal education in music have been lost, although he likely received some training as a chorister while at Exeter and studied organ with Heath. Without additional evidence, however, this information is speculative. Around the age of twenty-nine, Hooper became a member or gentleman of the choir at Westminster Abbey. In his will of 1620, Hooper makes reference to thirty-eight years of service at Westminster, making 1582 his first year of association with the Abbey.¹⁰ On 3 December 1588, Westminster records show that he was appointed Master of the Choristers. He succeeded Henry Leeve (n.d.), who served from 1574 to 1585.¹¹

⁸ Morehen.

⁹ "The Organists of Exeter Cathedral," *Web site of the Cathedral Church of Saint Peter in Exeter* (last update 2 February 2008); available from www.exeter-cathedral.org.uk; Internet; accessed 3 March 2008.

¹⁰ Will, TNA: PRO, PROB 11/138, sig. 67; quoted in Shaw, 329.

¹¹ C. S. Knighton and Richard Mortimer, eds., *Westminster Abbey Reformed: 1540-1640* (Aldershot, Hants, England: Ashgate, 2003), 104.

As Master of the Choristers, Hooper's responsibilities included repairing and tuning the organ, copying music for the choir, payment of the minor canons and lay vicars, and the behavior and musical education of the choristers.¹² In 1603 the dean and chapter charged him with neglecting his duties because "many disorders in the choristers" existed.¹³ Later, the chapter received complaints that disbursements to the minor canons and lay vicars had fallen short. The dean, Lancelot Andrews, demanded that Hooper answer the charge and withheld his wages covering the disputed amount until the matter was resolved.¹⁴ The outcome is unknown.

The funeral of Queen Elizabeth of England in 1603 may have been the event that brought Hooper's talents to the attention of the Chapel Royal. Hooper was among those in the choir at her funeral service. Entries in the cheque book of the Chapel Royal and the Lord Chamberlain's accounts include Hooper's name under the item, "allowances for mourning livery."¹⁵ On 1 March of the following year Hooper was sworn in as a Gentleman of the Chapel.¹⁶ The Chapel Royal provided choral music for the sovereign on special occasions. The intermittent nature of the new appointment allowed Hooper to

¹² Morehen.

¹³ A chapter is the governing body of a cathedral and the dean is its head.

¹⁴ C. S. Knighton, ed., *Acts of the dean and chapter of Westminster*, 2 (1999), 204–5.

¹⁵ E. F. Rimbault, ed., *The old cheque book, or book of remembrance of the Chapel Royal, from 1561 to 1744* (New York: Da Capo Press, 1966), 102.

¹⁶ Morehen.

retain his position at Westminster. In the same year, 1604, Hooper also suffered the loss of his wife, Mary.¹⁷

After 1604, Hooper divided his time between Westminster Abbey and the Chapel Royal. This fact, combined with the charges of the previous year, may have led the chapter to relieve Hooper of the responsibility of the choristers. In 1606, the chapter divided the position of Master of the Choristers by giving John Gibbs (n.d.) charge of the choristers and their payment and naming Hooper as the organist.¹⁸ Hooper was then the first person designated as organist of the Abbey. Hooper and Gibbs shared the salary allotted for the Master of the Choristers while Hooper continued to live in the residence reserved for that position.¹⁹ The situation forced Gibbs to find lodging elsewhere. In 1616, the chapter noted Hooper's "good and faithful service" and renewed his contract as organist for life.²⁰ At Gibbs' death, John Parsons (1575–1623) assumed responsibility of the choristers until Hooper's death when the chapter re-united the two positions and appointed Parsons as organist and Master of the Choristers.²¹

During Hooper's first years as a Gentleman of the Chapel Royal, John Bull (1562–1628) was the organist and the first Chapel musician to hold the title. When he left the position to work in the Netherlands in 1613, Hooper received part of Bull's salary.²²

¹⁷ Ibid.

¹⁸ Shaw, 328.

¹⁹ Ibid.

²⁰ Knighton, *Acts*, 217.

²¹ Knighton, *Westminster*, 105-106.

²² Morehen.

This fact indicates that he may have shared the position with Bull or operated in an ancillary fashion prior to Bull's departure. Hooper became one of the official organists on 2 November 1615 as evidenced by entries in the cheque book.²³ His colleague was Orlando Gibbons (1583–1625) and they shared the duties until Hooper's death in 1621.²⁴

In England at the beginning of the seventeenth century, Hooper and Gibbons were of similar stature, and their music appeared side by side in cathedral part books. The two organists may have worked in alternation in the Chapel Royal, but more likely, they collaborated, sharing the duties of playing and composing. That they knew each other's work is likely as both men wrote music for the choir. Comparative analysis of their music suggests the possibility that each composer influenced the other's compositional style.

Hooper died in London on 14 July 1621. He was interred two days later in the cloisters at Westminster beside his first wife. His second wife, Margaret, died on 7 March 1652 and was buried beside him.²⁵ In his will of 1620, he left a small gift of money to 67 poor people, the number reflecting his age. This evidence from his will, including other bequests of property and money, suggests that he was a person of some wealth.²⁶

The facts of Hooper's career reveal his influence and support the idea that he was a significant musician. His prominence in the early seventeenth century suggests that his music merits greater attention in the twenty-first century. An understanding of the

²³ Rimbault, 156.

²⁴ Morehen.

²⁵ Ibid.

²⁶ will; quoted in Shaw, 329.

prevailing characteristics of Tudor polyphony will provide a point of reference for further study of his music.

CHAPTER III

CHARACTERISTICS OF TUDOR POLYPHONY

The intent of this study is to contribute to a better understanding of Hooper's music by placing his choral music within the context of late Tudor church music. This chapter presents the general characteristics of late Tudor polyphony as they pertain to melody, rhythm, harmony and counterpoint, form, and treatment of text and provides a point of reference for comparison to Hooper's style of composition.

This study of Tudor church music revealed that two main factors influenced melody: the length and meaning of the text and the composer's preference for a conjunct melodic line. After the publication of the Royal Injunctions in 1548, clear declamation of text was the composer's chief intention.²⁷ As a result, during the middle to late Tudor period (c. 1544–1600), English composers set text syllabically with little or no melismatic treatment as evidenced by compositions in the Wanley Manuscript.²⁸ Often, the length of a textual clause was virtually equal to its musical phrase. Figure 1 illustrates that each syllable of text corresponds to a single note and that composers extended the melodic line by repeating portions of the text.

²⁷ Royal Injunctions delivered to the Dean and Chapter of Lincoln Minster on 14 April 1548 (Statutes of Lincoln, iii), 592; quoted in Edmund H. Fellowes, *English Cathedral Music from Edward VI to Edward VII*, 5th ed., rev. J. A. Westrup (London: Methuen, 1969), 35.

²⁸ Wanley Manuscript (Bodleian Mus. Sch. e420-2, 1549–1552).

sixths and sevenths were rare; however, composers did not employ the augmented fourth or tritone. Consecutive skips in the same direction were rare, although melodies that outlined the triad were common, and the melodic interval of an octave often included the fourth or fifth. Large intervals were carefully prepared or resolved as described above by the inclusion of the pitches spanned by the interval preceding or following the leap, whereas intervals spanning an octave or greater were possible between phrases. In general, melodic lines with small rhythmic values were conjunct, whereas melodies with longer rhythmic values were disjunct as exhibited by the bass part in Appendix C, mm. 12-14.²⁹

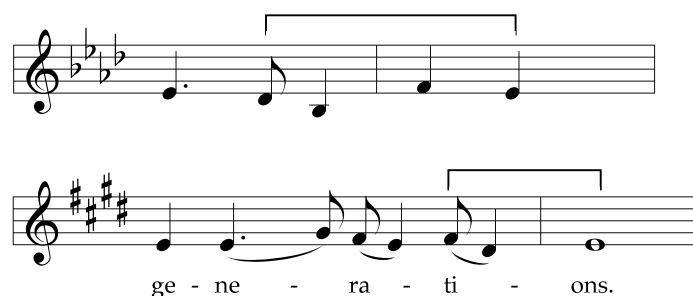
The above conventions of melodic motion were common to England and the continent. Comparative analysis of the two regional styles of composition revealed that the melodies of English composers tended to be angular, with more large melodic intervals and a greater variety of rhythmic values. These traits, combined with greater harmonic freedom, created English church music that paralleled the inflection and meaning of the text. A comparison with the more restrained church music of Palestrina (c.1525–1594) emphasizes these characteristics.

Three particularly distinctive melodic conventions of Tudor church music included the *nota cambiata*, suspensions with prolonged resolutions, and the *false relation*. The *nota cambiata* is a four-note figure, consisting in part of a downward leap

²⁹ Long, 92-94.

of a third from a non-chord tone. The figure appeared frequently as a cadential formula for inner voices.³⁰ Figure 3 illustrates two different treatments of the cambiata.

Figure 3. Cambiata figures. Gibbons: *Almighty and everlasting God*, mm. 35-36, contratenor, and Hooper: *Short Evening Service*, mm. 30-31, contratenor I.



Composers also used the *nota cambiata* sequentially to extend the melodic line.

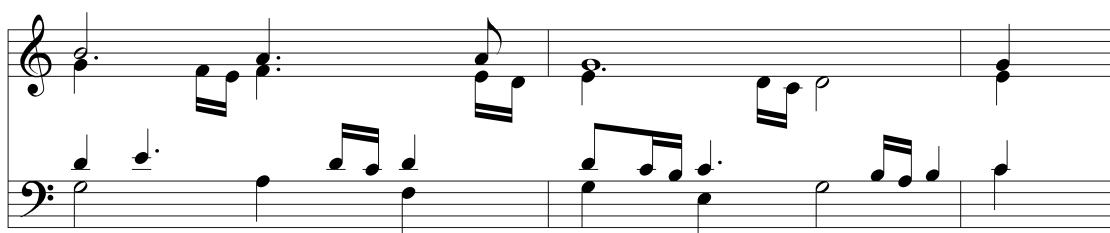
Figure 4. Gibbons: *Hosanna to the Son of David*, mm. 12-16, full score.

The English employed great variety in their use of suspensions. Rather than resolving a dissonance by descending step, English composers frequently used escape

³⁰ Ibid., 106.

tones or more elaborate melodic decorations to postpone the resolution of a dissonance. Tudor composers sometimes extended the ultimate resolution by creating a chain of suspensions as in Figure 5.³¹

Figure 5. Tomkins: *Fourth Service*, “Te Deum,” mm. 82-84, reduced score.



The most characteristic English convention is the false relation, a near or simultaneous occurrence of both the natural and sharp forms of a pitch. One type of false relation occurs when a chromatically altered pitch appears in close proximity to its natural. This may occur within a single melodic line or between two voice parts. Another type of false relation involves the near simultaneous occurrence of both the raised and lowered leading tone. In an approach to a cadence, one voice contains an ascending form of the scale while another voice, the descending form. The technique is so pervasive in Tudor music that Long refers to it as an “English cadence.”³² The false relation also occurs within a composition creating unexpected and jarring, simultaneous clashes. In Figure 6, the circles indicate linear cross relations and the boxes, simultaneous cross relations.

³¹ Ibid., 107

³² Ibid., 108.

Figure 6. Hooper: *Behold it is Christ*, mm. 41-52, full score.

This musical score is for measures 41-52 of Hooper's *Behold it is Christ*. It is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Soprano and Alto parts have rests in measures 41 and 42, followed by notes in measure 43. The Tenor part has a rest in measure 41, followed by a melodic line in measures 42 and 43. The Bass part has a rest in measure 41, followed by a melodic line in measures 42 and 43. The Piano part has a rest in measure 41, followed by a melodic line in measures 42 and 43. A vertical box highlights the final notes of the Soprano and Alto parts in measure 43.

This musical score is for measures 41-52 of Hooper's *Behold it is Christ*, with annotations. It is written for five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Soprano part has a melodic line in measures 41 and 42, followed by a note in measure 43. The Alto part has a melodic line in measures 41 and 42, followed by a note in measure 43. The Tenor part has a melodic line in measures 41 and 42, followed by a note in measure 43. The Bass part has a melodic line in measures 41 and 42, followed by a note in measure 43. The Piano part has a melodic line in measures 41 and 42, followed by a note in measure 43. A vertical box highlights the final notes of the Soprano and Alto parts in measure 43. Lines connect the notes in the Soprano, Alto, and Tenor parts to the notes in the Piano part, indicating a harmonic relationship.

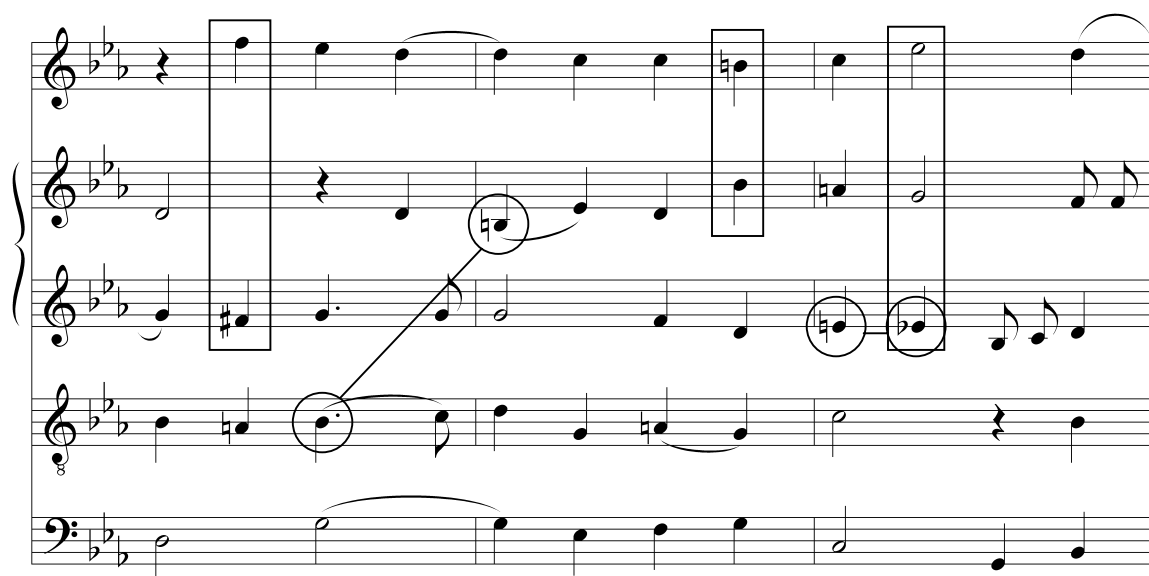
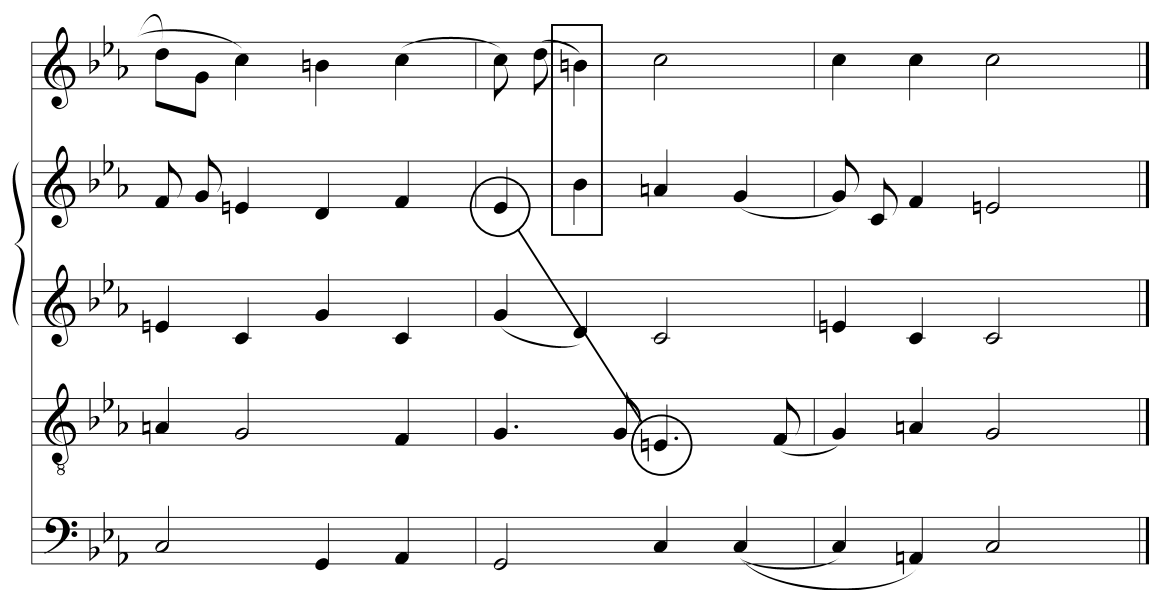
Figure 6—*Continued.*

Figure 6—Continued. This musical score system consists of five staves. The top staff is a single melodic line in treble clef. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment: the first three are in treble clef and the fourth is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The system contains several annotations: three vertical rectangular boxes highlight specific notes in the top staff; a circle highlights a note in the second staff of the piano part, with a line connecting it to a circled note in the third staff; and another circle highlights a note in the third staff. The notation includes various note values, rests, and slurs.



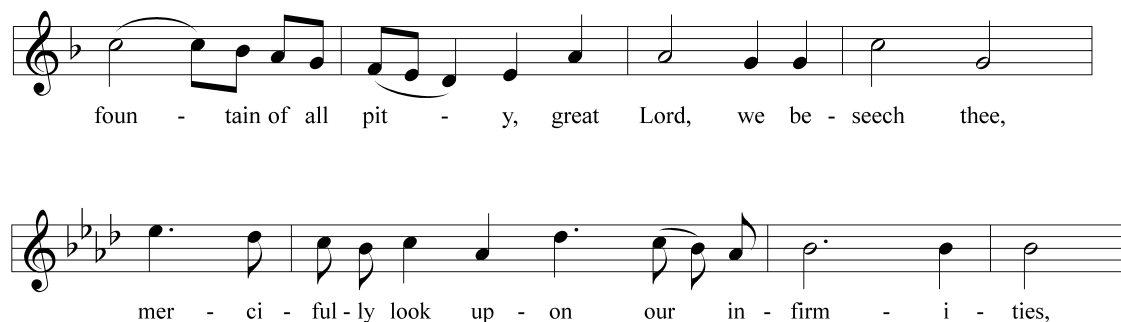
This musical score system continues the piece and also consists of five staves with the same layout as the first system (one top staff, four piano accompaniment staves). The key signature remains three flats. The system concludes with double bar lines. Annotations include a vertical rectangular box in the top staff, a circle in the second staff of the piano part with a line connecting it to a circled note in the third staff, and another circle in the third staff. The notation includes various note values, rests, and slurs.

This study of Tudor church music revealed that speech rhythm influenced the rhythm of the musical setting. English composers were particularly sensitive to the relationship of text and music for three reasons. First, at the founding of the Anglican church, Archbishop Cranmer had decreed that music should be subordinate to its text.³³ Second, the more general influence of humanism fostered a keen interest in language and the meaning of text.³⁴ Third, reformed church music was not in Latin but in the English vernacular. Examples from the Tudor repertoire reveal that composers imitated the inflections of speech through manipulation of pitch and rhythm. Longer note values emphasized the stressed syllables of the text. Likewise, the apex of a melodic phrase set the important or climactic word of a textual phrase. In Figure 7, long-note values set the three stressed words “fountain,” “Lord,” and “beseech.” Additionally, the highest pitches set the most important words, “fountain” and “beseech.” The phrase “fountain of all pity” moves in a faster rhythm, imitating speech, and longer note values emphasize the phrase “we beseech thee.”

³³ Royal Injunctions; quoted in Fellowes, 35.

³⁴ David Mateer, “John Baldwin and changing concepts of text underlay,” in *English Choral Practices 1400-1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), 143.

Figure 7. Hooper: *O Thou God Almighty*, mm. 11-14, medius, and Gibbons: *Almighty and everlasting God*, mm. 9-12, medius.



The second example in Figure 7 shares similar characteristics with the first example. Longer values set the stressed syllables of the important words ‘mercifully’ and ‘upon’. The secondary syllables of ‘mercifully’ move in a faster rhythm as they would in speech and longer note values at the end of the phrase emphasize the word ‘infirmities’.

Without the restriction of a written time signature, Tudor composers frequently alternated between duple and triple groupings of the pulse according to the textual accents. In polyphonic writing, the alternation or overlapping of one grouping with another produced a rhythmic dissonance similar to the harmonic dissonance created by the false relation. Composers established a metric pulse through harmonic rhythm, but allowed the free and natural rhythmic accentuation of the text to conflict with that pulse. By the end of the Tudor period, composers had created melodic lines that were highly complex and independent of the other voices. In these works, the text of the voice parts rarely aligns except at the cadences and the rhythm of the individual lines is at constant

odds with the other parts.³⁵ Measures 8-9 of Gibbon's anthem, "Almighty and everlasting God" illustrate the complex alternation of duple and triple groupings of the pulse.³⁶

During the Tudor period, composers combined harmony and counterpoint, creating a relationship that connected the modal polyphony of the early Renaissance to the goal-oriented harmony of the Baroque. First, chromatic alterations to the modal scale began to erode the system of modes during the sixteenth century.³⁷ Composers altered certain pitches of the scale to avoid a tritone, create a cadential formula, avoid a harmonic interval of a diminished fifth, or to alter the last chord of a piece from minor to major.³⁸ Theorists referred to the conventional, but unwritten system of chromatic alterations as *musica ficta*. The practice was in opposition to *musica vera*, or true pitches that remained faithful to the modal scale.³⁹ Composers began to favor pitch alterations that emulate but pre-date the modern major and minor scales. Nearing the end of the sixteenth century, exact notation using sharps and flats had replaced *musica ficta* in both sacred and secular music.⁴⁰ Italian composers including Palestrina held to the modal system for their church music, but English composers from Thomas Tallis (1505–1585) onward utilized the

³⁵ H. K. Andrews, *The Techniques of William Byrd's Vocal Polyphony* (London: Oxford University Press), 126-127.

³⁶ The musical example is found in Appendix C. The brackets delineate pulse groups of two and three.

³⁷ Roger Bray, "The Interpretation of Musica ficta in English Music c. 1490-1580," *Proceedings of the Royal Musical Association* 97 (1970-1), 32.

³⁸ Paul Doe, "Another View of Musica ficta," *Early Music* 13 (1985): 5.

³⁹ Margaret Bent and Alexander Silbiger: 'Musica ficta', *Grove Music Online* ed. L. Macy (Accessed 17 November 2007), <<http://www.grovemusic.com>>

⁴⁰ Ibid.

system of accidentals demonstrating a strongly developed sense of tonal relationships in their compositions.⁴¹ By the time of Hooper and Gibbons, composers were experimenting with bold and unusual tonal relationships. No longer bound by a single mode, composers could move freely from one key or tonal center to another.

During this time of tonal development, the texture of Tudor music oscillated between homophony and polyphony. In the early years of the English Reformation, beginning about 1534, composers strictly adhered to Cranmer's rule of "for every syllable a note" resulting in English church music that is principally homorhythmic and homophonic in texture.⁴² A music manuscript from the Edwardian period, the Wanley part book, exemplified the prevailing style, containing simple, homophonic settings of service music and some anthems.⁴³ The music of Tallis illustrates that later composers modified their observance of the rule by alternating between textures of homophony and carefully crafted polyphony. In the anthem *If ye love me*, Tallis skillfully overlapped the two techniques. The text remains intelligible by employing only two or three voices at a time in polyphonic texture. As all the voices enter, the texture returns to homophony and text syllables align vertically. Additionally, the text setting is syllabic throughout the anthem. The music of Thomas Weelkes (1576–1623) and Gibbons reveals that by the late

⁴¹ Long, 98.

⁴² Thomas Cranmer's letter to King Henry VII, 7 October 1544; quoted in Edmund H. Fellowes, *English Cathedral Music*, rev. J. A. Westrup (London: Methuen, 1969), 35.

⁴³ The music was composed between 1546 and 1548 and the manuscript was compiled between 1549 and 1552. Bodleian Mus. Sch. e420-2

Tudor period, composers wrote anthems with complex contrapuntal textures, although without the long melismas of earlier Latin polyphony.

Music of the late Tudor period suggests that English composers began to craft counterpoint to create vertical sonorities instead of focusing on its linear aspect. These vertical sonorities were experiments in harmony and key relationships that marked a step toward the functional harmony of the Baroque. Additionally, composers employed the bass part as harmonic support rather than as an independent contrapuntal line. Gibbons' anthem, *Almighty and everlasting God*, exemplifies this development.⁴⁴ The anthem contains several cadences that suggest dominant-tonic relationships including mm. 9-10, 17, and 21-22. Beginning on the fifth beat of m. 12, through the first beat of m. 14, the bass part is the root of six of the nine vertical sonorities. This development resulted in significance to the relationship of intervals above the bass. Generally, composers used intervals of a second or a seventh above the bass as passing tones or prepared dissonances. Perfect fourths, augmented fourths, and diminished fifths above the bass were discords and composers employed these intervals as prepared dissonances. Composers considered these same intervals acceptable between upper voices if the bass supported them harmonically. Major and minor sixths appeared frequently in Tudor music while consecutive fifths and octaves were rare.⁴⁵

This study revealed that the form of Tudor church music was a product of contrasting textures and sonorities related to the length and meaning of the textual

⁴⁴ The anthem is found in Appendix C.

⁴⁵ Long, 101.

phrases. Composers employed polyphony alongside chordal writing and juxtaposed high and low voices or contrasting registers of the same voice part, and alternated the sonorities of full chorus against various combinations of voices in concerted fashion. Text influenced the frequent changes in texture. Composers divided the text into clauses and treated each section independently, employing various techniques such as points of overlapping imitation, canon, and free or non-imitative counterpoint. Gibbons' anthem *Everlasting and almighty God* is representative of the influence of text on form.⁴⁶ The points of imitation that begin each musical phrase correspond to the phrases of the text. The texture changes to homophony in m. 14 at the phrase "stretch forth thy right hand," and the rhythmic values slow, emphasizing the word "stretch."

As has been observed, text exerted a significant influence on the shape and form of Tudor church music. Whereas Tudor composers imitated musically the rhythm and inflection of speech, study of their music reveals that they also sought to convey the meaning of the text through the music. One method they used was text painting, a musical representation of the meaning of the text. In the secular madrigal of the time, text painting was pervasive. Madrigals contained frequent and often abrupt changes in mood to symbolize the meaning of the text. When the text contained a word such as 'rising', the musical line rose in pitch accordingly. The word 'laughing' might result in an arpeggiated phrase. If the text portrayed anxiety or anger, the accompanying music was agitated with disjunct or fast-moving melodies. Although sacred music was more reserved, composers did indulge in some text painting. Many English anthems of this period, particularly in

⁴⁶ The reference score is in Appendix C.

the solos of verse anthems, were dramatic. Words such as ‘high’, ‘low’, ‘ascending’, ‘falling’ would elicit a musical motion in the appropriate direction. Composers created a lively, melismatic phrase when setting words such as ‘joy’ or ‘singing.’ Or, if a text portrayed sadness or remorse, composers tended to write descending lines.

The intent of the study above is to gain perspective on the characteristics of Tudor polyphony, and thus, recognize any stylistic divergences in Hooper’s compositions. In Tudor convention, music closely followed inflections of speech; textual stresses resulted in shifting metric groupings, and melodic intervals of a fourth or larger were prepared or resolved by melodic progress in the opposite direction of the skip. Other prominent features of Tudor style include relatedness of musical and textual phrases and treatment of suspensions and false relations. Recognizably Tudor composers, such as Gibbons and Weelkes, made use of chromatic alteration, creating leading tones and dominant-tonic relationships; additionally, they commonly interleaved the textures of homophony and polyphony. Combined, Tudor composers employed these elements to create growth. The text below relates Hooper’s style to the above traits and contains a comparative analysis of his style and Gibbons’ as exemplified in the anthems *I will magnify thee O Lord*, and *Almighty and everlasting God*.

Because most of Hooper’s anthems remain unpublished, a reference score was created during the course of this study for the purpose of style analysis. The following chapter explains the need and enumerates the challenges of creating an edition of Hooper’s anthem, *I will magnify Thee O Lord*.

CHAPTER IV

CONSIDERATIONS IN THE EDITING OF TUDOR CHURCH MUSIC

One of the challenges of creating a modern edition of a Tudor composer's anthem is locating even one complete set of parts. The advent of publishing (c. 1452) coincided roughly with the formation of the Church of England but liturgical music was rarely published because it was suitable only for a very specific circumstance. One published source for music of Hooper's generation is Barnard's *Selected Church Musick*, (1641).⁴⁷ Three of Hooper's anthems appear in this collection, including "Behold it is Christ." Most cathedrals and other foundations of sacred music relied upon manuscript sources. Generally, the singers were the copyists, a service highly valued by church authorities. This is evidenced by a line item from the royal cheque book where the copyist, Stephens, received a significant sum in relation to the composer, Tomkins.⁴⁸ Choral music was not printed in full score but rather each voice was notated separately in its own part book. These sets have not always stayed together and a complete version of an anthem must sometimes be reproduced using a variety of manuscript sources. Hooper's music, fortunately, survives in many period and sources. The primary source manuscripts for Hooper's full anthems are in the collections of the Fitzwilliam Museum,

⁴⁷ Tenbury MS 1023; Ralph T. Daniel and Peter Le Huray, eds., *The Sources of English Church Music, 1549-1660* (London: Stainer and Bell, 1972).

⁴⁸ The Old cheque book or book of remembrance of the Chapel Royal (New York: Da Capo Press, 1966), 58-9.

Peterhouse College, Pembroke College, Cambridge University, Durham Cathedral, Gloucester Cathedral, the British Library, the Royal College of Music, Lambeth Palace, Bodleian Library, Christ Church, St. John's College, St. George's Chapel, York Minster, and the New York Public Library.⁴⁹ Considering the variety of sources and the inconsistencies inherent among the part books, two editors might easily arrive at different solutions for the same problem.

Several aspects of period performance practice influence the editing of Tudor church music. The first concerns the size and disposition of the choir. At a point *c.* 1390, the role of the chorus was to perform plainsong. Only small ensembles of adult male soloists sang polyphonic music. By the end of the fifteenth century, however, polyphony for a chorus of five or more voices, including trebles was the standard. During this century, founding authorities, chapters, composers, and singers developed and established the standard four-part chorus of treble, alto, tenor and bass voices.⁵⁰ In England, the tradition of performing with several singers to a part continued from Hooper's time into the twenty-first century.

Morehen suggests that English choirs of the sixteenth century exhibited a slightly higher number of boys to a voice part than men. Consequently, boys sang the two highest lines of polyphony, *trebled* and *meanes*, in choirs that contained a sufficient ratio of boys

⁴⁹ Ralph T. Daniel and Peter Le Huray, eds., *The Sources of English Church Music, 1549-1660* (London: Stainer and Bell, 1972).

⁵⁰ Roger Bowers, "To chorus from quartet: the performing resource for English church polyphony, *c.* 1390–1559," in *English Choral Practices 1400-1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), 1.

to men.⁵¹ The Earl of Northumberland's chapel exemplifies this trend during the years 1505–1522. Here the forces were small, six to eight men and five or six boys, although evenly distributed among the five voice parts. For example, in the year 1511, members included three trebles, three meanes, three first contratenors, three second contratenors, and two basses.⁵² In the preceding distribution, boys sang both treble and meane parts. Bower agrees with Morehen that in choirs of this type, the first and second contratenor voices were of the same timbre so that the men sang three parts but just two timbres, tenor and bass.⁵³ At Chichester Cathedral, from 1526 onwards, the chorus consisted of twenty men and eight boys. Men sang the *bass*, *tenor*, *contratenor*, and *medius* parts and boys sang the *treble*, the highest part.⁵⁴ At Magdalen College and New College, Oxford (c.1533), however, the boys numbered sixteen and the men between five and ten. This circumstance indicates that the boys sang both treble and medius parts.⁵⁵ After the Reformation (c.1534), boys sang only the highest voice part and the men sang the lower parts including that of alto range.⁵⁶ Hooper's choir at Westminster exemplified this trend. The 1560 choral foundation charter specifies ten choristers and twelve men.⁵⁷ The vocal

⁵¹ Ibid., 34.

⁵² Ibid., 36-7.

⁵³ John Dykes Bower and Allan Wicks, *A Repertory of English Cathedral Anthems* (London: Oxford University Press, 1965), 18.

⁵⁴ Bowers, 34.

⁵⁵ Ibid., 35.

⁵⁶ Ibid., 39.

⁵⁷ Westminster Abbey, *Choral foundation charter* (1560); obtained from correspondence with Christine Reynolds, Assistant Keeper of Muniments, The Library, Westminster Abbey, London SW1P 3PA.

scoring of Hooper's five-part settings of service music and anthems was treble, divided alto, tenor, and bass. In this arrangement, boys likely sang the treble part and male altos sang the divisi.

A second aspect of performance practice concerns the use of organs as accompanying instruments. Evidence that supports the premise that choirs performed their music *a cappella* includes two main points. First, the attitude of the newly-founded Church of England toward the organ was not favorable. In 1550, a movement began among church authorities to remove some organs, and two years later they silenced the organ in St. Paul's for three years. In 1563, the church governing body considered abolishing the organ and many organs fell into disrepair in the following years.⁵⁸ Second, the circumstances of the Chapel Royal as the preeminent English choir suggest an *a cappella* tradition. This establishment represented the main body of church musicians in England. Members of the Chapel Royal accompanied the monarch on official journeys, and the reliability and availability of organs could not be determined when traveling from place to place. Additionally, organ part books often consisted of only the bass line or the outer voices indicating that the organ typically doubled the voice parts. Consequently, the role of the organ was not crucial in performance.⁵⁹ Evidence supporting the premise that organs accompanied choirs in performance includes contemporary accounts of the use of

⁵⁸ Kenneth R. Long, *The Music of the English Church* (New York: St. Martin's Press, 1972; Reprint, London: Hodder and Stoughton, 1991), 62.

⁵⁹ William Joseph King, "The English Anthem from the early Tudor period through the Restoration era." (Ph.D. diss., Boston University Graduate School, 1962), 12-16.

organ with choir and the numerous extant organ part books.⁶⁰ Additionally, some organ books contain elaborate ornamentation of the vocal line which would surely defeat its purpose of vocal support. Only the Chapel Royal maintained a reasonably high standard, sufficient for the singing of *a cappella* music.⁶¹

Another issue of performance practice concerns the pitch at which choirs performed this music. Regardless of the organ's function, whether for rehearsal or performance, its relative pitch determined the pitch at which this music was sung. Several sources confirm the pitch of organs in the Tudor period, in particular a note inserted into the Tenbury copy of Nathaniel Tomkin's (1599–1681) *Musica Deo Sacra* (1668; cf. Fellowes, 1921), the Duddington specification (1519; cf. Hopkins and Rimbault, 1855), and a note from Nathaniel Tomkins dated May 1665 (Oxford, Bod. Lib., Add. C. 304a).⁶² These sources describe F or C in relation to a 10, 5, or 2 ½ foot pipe, which results in an F about a minor third higher than modern pitch⁶³. Organs were built to sound a fourth higher than choir pitch, and this fact explains why organ scores are often a fourth lower than the vocal parts. Wulstan asserted that church pitch was approximately a minor third higher than the modern standard. Consequently, a Tudor choir singing written C would sound a modern E-flat.⁶⁴

⁶⁰ Ibid., 17-18

⁶¹ Long, 56.

⁶² David Wulstan, *Tudor Music* (Iowa City: University of Iowa Press, 1986), 200.

⁶³ The word modern refers to pitch that is based on A being 440 cps.

⁶⁴ Wulstan., 202.

Perhaps the most difficult problem concerning the editing of Tudor church music is the issue of text underlay or the vertical alignment of notes and text. In Renaissance polyphony the notation of the music and the text written beneath are not directly related. Copyists left the issue of text underlay to the singer. Often, copyists wrote the text first, adding the notes later. Additionally, text underlay varies from one version to the next of the very same piece. In a few cases, copyists included only the first few words of a standard text at the beginning and the singer added the remainder from memory.⁶⁵ By the late sixteenth century, the ideal of the supremacy of text more closely wedded text to music.⁶⁶ Composers considered the rhythm of the text in shaping the melodic line. But when copying part books, a more casual attitude prevailed than that of the modern era, therefore, a modern editor must make crucial decisions about text underlay.

As mentioned above, one of the aspects of editing choral music from the Tudor period is locating and compiling sufficient part books to create an accurate score and reconcile the discrepancies among the parts. In addition to text underlay, the enigmatic system of *musica ficta* presents additional problems. Accidentals in Tudor music serve a wide range of purposes:

1. to indicate, or adjust the hexachordal or scalar structure of melodic lines,
2. to avoid harmonic or melodic tritones,
3. to create a major third in a cadence chord, and
4. to create a *subsemitonium*⁶⁷ melodic progression.⁶⁸

⁶⁵ J. J. McCloy, "The English Anthem of the Sixteenth Century" (Ph.D. diss., Belfast, 1957), 3.

⁶⁶ Royal Injunctions; quoted in Fellowes, 35.

⁶⁷ *Subsemitonium* is the period term for leading tone.

⁶⁸ Paul Doe, "Another View of Musica ficta," *Early Music* 13 (1985): 5.

The Reformation (c.1517) precipitated a reaction against the expansive melismatic style, and imposed a return to a simpler, more chanson-like manner of composition. From c.1555 onwards, too, evidence reveals a renewed interest in continental compositional styles and idioms, including the growing awareness of harmonic implications of linear counterpoint. By the end of the century Morley wrote disparagingly about a “flat cadence”⁶⁹ as being “a thing against nature.”⁷⁰ Scribes during this same period adjusted the flat cadence when copying earlier music of John Fayrfax (1464–1521), and John Taverner (1490–1545), and others, inserting more accidentals than are found in those composers’ period manuscripts.⁷¹ Their period editions reflect the following possible attitudes, including

1. a concern to transmit the composer’s intentions, known to the scribe but not necessarily to his performers,
2. a concern to record what the scribe imagined to be the composer’s intentions,
3. a concern to edit what the scribe saw as a technical problem, and
4. a concern to modernize the music in some respects, in conformity with the scribe’s own taste or that of his patron or performers.⁷²

The evidence is not sufficient to know whether an accidental represents the composer’s original intention, or a mark of the scribe. An editor, having examined music of the late Tudor period, must consider the audience for the publication and make historically informed decisions in the application of accidentals for a twenty-first-century edition.

⁶⁹ ‘Flat cadence’ refers to a cadence without the raised leading tone.

⁷⁰ Thomas Morley, *A Plain and Easy Introduction to Practical Music*, ed. Alec R. Harman (London: Dent, 1962), 167, as quoted in Doe, 7.

⁷¹ Doe, 7

⁷² Ibid.

The next step in the process of editing one of Hooper's anthems is three-fold. First, an editor must identify an anthem that has not been edited previously. Le Huray has edited and published two anthems that are no longer available, "Behold, it is Christ" and "O Thou God Almighty" and McCloy, in his dissertation, has edited "Teach me thy way." Broude Brothers Limited also published "O Thou God Almighty," edited by Percy M. Young. Smith has edited a verse anthem for voices and viols and Langdon has edited some of Hooper's service music. These editions, however, exist only within their unpublished dissertations. Published editions include Banks Music Publishers, the "Verse Service" and the "Short Evening Service" and Cecil Hill's edition of *The tears or lamentations of a sorrowful soul* which includes two short anthems by Hooper, "Alas that I offended ever," and "Well-spring of bounty God of fear."⁷³ There remain, unedited, at least eight other anthems by Hooper, including

1. *Almighty God, Who hast given,*
2. *Almighty God, Who madest,*
3. *Harken, ye nations,*
4. *I will magnify Thee O Lord*
5. *O God of Gods, O how glorious art Thou,*
6. *O Lord, in Thee is all my trust,*
7. *O Lord, turn not away, and*
8. *Teach me Thy way.*⁷⁴

Second, an editor must identify which sources contain a specific anthem and which part books are available for that anthem. The on-line version of RILM lists manuscript sources by title or by collection and generally specifies what parts are

⁷³ These publications appear in Appendix I.

⁷⁴ Miles Birket Foster, *Anthems and anthem composers; an essay upon the development of the anthem from the time of the Reformation to the end of the nineteenth century* (New York: Da Capo Press, 1970), 35.

available. A search for the title, “Behold, it is Christ” produced several near-contemporary collections that include that title, all of which are housed at the Christ Church Library. Copies available through Inter-Library Loan may be found through an electronic database such as “World Cat.”

Finally, an editor must develop a set of criteria for choosing which manuscripts to use. Readability of the score may be the most important determining factor as most, if not all the copies, are available only on microfilm. The oldest manuscript, the one closest to the composer, may not necessarily be the most accurate source or the most legible. No autograph sources of church music survive from composers such as Thomas Tallis, William Byrd (1540–1623), or Orlando Gibbons.⁷⁵ Consequently, an editor must read from the part books of copyists who themselves may have read from part books several generations removed from the original. This fact requires the comparison of as many sources as may be feasible to create a satisfactory edition.

The nature of the sources for Tudor church music of the period *c.* 1550–*c.* 1640 is problematic for an editor for several reasons. First, the usual idea of presenting the composer’s intentions as based on an autograph manuscript is impossible because no score exists that is in the composer’s own hand. With rare exception, part books are the only source material for choral music of the period. Second, these books contain musical and textual error due to scribal fault or failure to amend errors the singers discovered in rehearsal. According to John Morehen, the two published collections that mark the

⁷⁵ John Morehen, “The ‘burden of proof’: the editor as detective,” in *English Choral Practices 1400-1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), 200.

boundaries of this period are no more reliable: John Day's *Certaine notes set forth in foure and three parts* (c. 1560) and John Barnard's *First Book of Selected Church Musick* (1641).⁷⁶ In the case of Barnard's collection, composers did not have the opportunity to edit their music because the volume contained only music by deceased composers. Third, the part books offer little information regarding performance.⁷⁷

The historical context of the sources further complicates an editor's task. Generally, the gentlemen of the choir copied the part books for their own use and consequently omitted any mention of performance practice already known to the singers. Of the few markings included in the part books, however, was the indication for performance by members of the decani or cantoris sides of the chancel. The markings were inconsistent, and because each book contains only the notes for its part, the singers memorized aural cues for resuming their own part. The part books contain few marks of correction, indicating that perhaps the books were master copies that preserved a repertory rather than items of daily use.⁷⁸

To further complicate the issue, few collegiate churches or cathedral foundations retain a full set of parts for any given work. To create a full score for an anthem, the editor must gather extant manuscripts from several locations in order to obtain a complete set. For the anthem *I will magnify Thee O Lord*, manuscripts exist at Durham Cathedral, Christ Church, and St. Johns College as well as the libraries of the British Museum, the

⁷⁶ Morehen, 200.

⁷⁷ Ibid.

⁷⁸ John Morehen and Richard Rastall: 'Partbooks', Grove Music Online ed. L. Macy (Accessed 20 March 2007), <<http://www.grovemusic.com>>

Royal College of Music, Bodleian Library, and Tenbury College. Manuscripts from these locations result in one medius, three decani countertenor, three cantoris countertenor, five tenor, and four bass part books, and two organ scores.⁷⁹ When all available manuscripts are obtained, the subjective task of editing begins.

According to Grier, editing is critical in nature and requires an in-depth analysis of the text, leading to careful evaluation and judgment. Historical inquiry is the basis of this type of criticism because the semiotic nature of music is interrelated with the conventions that surround its creation. Thus, making informed decisions regarding missing information in a source requires an understanding of the conventions surrounding that source, and requires a consideration of the work's historical context.⁸⁰

Understanding a Tudor composer's intention may be impossible due to the absence of any autograph manuscripts dating from the Tudor period. McGann, however, rejected the concept of final authorial intention.⁸¹ McGann's theory of the "social nature of the work of art" suggested that music is not the sum of the notes on the page, but rather a product of composer, performer, audience, and the conventions in which all three parties move.⁸² Under this principle, each manuscript source attests to a particular historical state of the work. Editing, rather than a psychological endeavor in which the

⁷⁹ Ralph T. Daniel and Peter Le Huray, eds., *The Sources of English Church Music, 1549-1660* (London: Stainer and Bell, 1972).

⁸⁰ James Grier, *The Critical Editing of Music* (Cambridge: Cambridge University Press, 1996), 8, 12-13.

⁸¹ Jerome McGann, *The Romantic Ideology* in Grier, 17.

⁸² Ibid.

editor discovers the author's intentions, becomes an historical undertaking which determines the synergistic efforts of time, place, and audience. The combination of influences has greater effect than any one element alone.⁸³

A prerequisite for making informed editorial decisions about the style of a particular work is an understanding of a composer's style. Hooper wrote relatively few anthems as compared to other composers of the period, and only a small number are available. Therefore, any study of his compositional style requires the editing of most of his output. An alternate tool for gaining understanding of style is a critical study of works and composers that stand in proximity in time, place, genre, and function to the work in question. These proximal works form a pool of parallel passages that the editor may use to test the validity of a given reading.⁸⁴

Orlando Gibbons is a contemporary of Hooper. They were Gentlemen of the Chapel Royal and served as joint organists from 1615 to 1621. Gibbons' music is more familiar to twenty-first-century choral directors because it is available in performance editions. A comparison between a work of Hooper's and one of Gibbons' provides insight into the oeuvre of the lesser-known Tudor composer.

⁸³ Ibid.

⁸⁴ Grier, 30.

CHAPTER V

REFERENCE EDITION OF
I WILL MAGNIFY THEE O LORD

The purpose of this study was to increase scholarly understanding of Hooper's anthems by comparing his style with the prevailing style of Tudor church music. This edition of Hooper's anthem, *I will magnify Thee O Lord*, was a means to that end. First, the edition was a previously unavailable anthem. During the writing of this document, only four of his anthems were in published form.⁸⁵ Two of these, *Well-spring of bounty*, *God of fear*, and *Alas that I offended ever*, are strophic psalm settings and not true anthems.⁸⁶ Second, a stylistic analysis of this anthem was impossible without this edition because the sources of Tudor church music are in part books and sets of part books are often incomplete.⁸⁷

The purpose of the edition was stylistic analysis and reference in this document. The edition is not a critical or performance edition and therefore does not include critical notes. Microfilm copies of the original manuscripts, however, were legible and multiple versions of the same part book contained only a few variances of text underlay. Appendix B lists the primary source materials.

⁸⁵ See Appendix A, Hooper's Choral Music in Print.

⁸⁶ Cecil Hill, ed., *Early English Church Music*, vol. 11, *The Tears or Lamentations of a Sorrowful Soul*, by Sir William Leighton (London: Stainer and Bell, 1970), 37-39, 118-119.

⁸⁷ For a detailed discussion of this matter see pp. 24-25.

I WILL MAGNIFY THEE O LORD

Edmund Hooper
(1553-1621)
trans. William Allred

Medius

Ct Tenor 1

Ct Tenor 2

Tenor

Bassus

I will mag - ni - fy thee O Lord my King, O Lord my King, O

I will mag - ni - fy thee O Lord my

I will mag - ni - fy

[illegible]

7

mag - ni - fy Thee O Lord my King, O Lord my King,

thee O Lord, O Lord my King. I will mag - ni - fy thee O Lord my King, and

King, my King, and praise thy name for ev - er, and

King, my King, and praise thy name for e - ver and e -

9

and praise thy name for - e - ver and e - ver and e - ver

King, and praise thy name for - e - ver, and e - ver, and will praise thy

praise they name for e - ver and e - ver, for - e - ver, and

e - ver, praise thy name for e - ver,

ver, for e - ver and e - ver and praise thy name for -

11

and e - ver. Ev - 'ry

name for - e - ver and e - - - ver. Ev - 'ry day will

e - ver. Ev - 'ry day will I give thanks to thee,

ver, and e - ver. Ev - 'ry day will I give thanks to

e - ver and e - - - ver. Ev - 'ry day will I give

13

day will I give thanks to thee, will I give thanks to

I give thanks to thee, ev - 'ry day will I give thanks to

ev - 'ry day will I give thanks to thee, will I give thanks to

thee, ev - 'ry day will I give thanks to thee, give thanks to

thanks to thee, ev - 'ry day will I give thanks to thee, give thanks to

15

thee and praise thy name for - e - - - ver, and praise thy name

thee, and praise thy name for - e - - ver, and praise thy name

thee, and praise thy name for - e - - ver, and praise thy name for -

thee, and praise thy name for ev - - - - er, and praise thy name

thee, and praside thy name for - e - - ver, and praise thy name

17

for - e - - - ver. The Lord is lov - ing

for - e - - - - ver. The Lord is

e - - - - - ver.

for - ev - - - er. The Lord

for - e - - - - ver.

19

un - to ev - 'ry man, is lov - ing un - to ev - 'ry man,

lov - ing un - to ev - 'ry man, is lov - ing un - to ev - 'ry

The Lord is

is lov - ing un - to ev - 'ry man, is lov - ing un - to ev - 'ry

The Lord is lov - ing un - to ev - 'ry

21

the Lord is lov - ing un - to ev - 'ry man, is

man, the Lord is lov - ing un - to ev - 'ry

love - ing un - to ev - 'ry man, is love - ing un - to ev - 'ry

man, the Lord is lov - ing un - to

man, to ev - 'ry man, the

23

lov - ing un - to ev - 'ry man, and his mer - cy is

man, is lov - ing un - to ev - 'ry man, is

man, the Lord is love - ing un - to ev -

ev - 'ry man, is lov - ing un - to ev - 'ry man, is lov - ing

Lord is lov - ing un - to ev - 'ry man, un - to

25

o - ver all his works, and his mer - cy is

lov - ing un - to ev - 'ry man, and his mer - cy is o - ver all

'ry man, to ev - 'ry man, and

un - to ev - 'ry man, and his mer - cy is o - ver all his works,

ev - 'ry man, and his mer - cy is o - ver all his works, is o - ver

27

o - ver all his works, all his works and his mer - cy is o - ver

his works and his mer - cy is o - ver, is o - ver

his mer - cy is o - ver all his works, and his mer - cy is

and his mer - cy is o - ver all his works, is o - ver all

all his works, all his works, is o - ver all

29

all his works. All thy works praise thee O Lord, and thy saints

all his works. All thy works praise thee O Lord, praise thee

o - ver all his works. All thy works praise thee O Lord,

his works. All thy works praise thee O Lord,

his works. All thy works praise thee O Lord, and thy saints

31

give thanks to thee, and thy saints give thanks to

O Lord, and thy saints give thanks to thee, and thy saints

and thy saints give thanks to thee, and thy

and thy saints give thanks un - to thee, and thy saints give

give thanks un - to thee, give thanks to thee, and thy saints give thanks

33

thee, give thanks to thee, thy saints give thanks to thee.

give thanks to thee, and thy saints give thanks to thee.

saints give thanks to thee, give thanks un - to thee.

thanks un - to thee, give thanks un - to thee.

to thee, give thanks un - to thee.

CHAPTER VI

COMPARATIVE ANALYSIS OF SELECTED WORKS

This chapter presents a comparative analysis of Gibbons' *Almighty and everlasting God* and Hooper's *I will magnify thee O Lord*. Both works are full anthems and their scoring is for four- and five-part chorus respectively without soloist. Their texture is principally imitative counterpoint, however, both scores contain some homophony. The texts are prayers to God. The Gibbons anthem is a setting of a collect and the Hooper anthem is a setting of Psalm 145:1-2, 9-10. Gibbons and Hooper were joint organists of the Chapel Royal from 1615 to 1621 and the chapel choir likely performed these works under their leadership. Measure numbers refer to the reference score of Hooper's anthem in Chapter V and a copy of the Gibbons' anthem in Appendix C.⁸⁸

The range of the vocal parts of the two anthems is nearly identical and is consistent with church music of the Tudor period, comprising two octaves. The individual range of most of the vocal parts falls between an octave and a tenth with Hooper's contratenor I comprising the largest range of an octave and a fifth. The tessitura

⁸⁸ Orlando Gibbons
Almighty and everlasting God
 Edited by Edmund Horace Fellowes
 Published for the Carnegie United Kingdom Trust by the Oxford University Press
 © 1924 Oxford University Press
 Used by permission. All rights reserved.

is at the mid-point for each voice. The texture of Hooper's anthem is richer than Gibbon's anthem due to the addition of a second contratenor part and his near constant use of all voices.

The texture of both anthems is predominantly contrapuntal. Neither anthem exhibits paring of voices, however, the texture of Gibbon's anthem varies at the beginning and the end of a phrases because the voices enter and exit the polyphony independently. Gibbons further varies the texture of his anthem by including a section of homophony. In mm. 14-17 the altus, tenor, and bassus voices act as homophonic accompaniment for the medius voice. In Hooper's anthem, the counterpoint is nearly continuous in all voices. For example, a new head motive begins at m. 7 in the bassus and then in the tenor. In the same measure, the statement of the previous head motive in the two upper voices concludes. Instead of rests, the two voices contain non-imitative counterpoint, sustaining the five-part texture until the new head motive occurs in m. 9. At the next phrase is more clearly articulated, however, Hooper avoids silence through the elision of the new head motive with the old cadence. Hooper's anthem includes two brief occurrences of homophony, the first instance lasting two measures and the second only one.

According to LaRue, Tudor music is in the migrant stage of tonality. He defined the development as

a type of harmonic process observed mainly from the early Renaissance to the late Baroque, which passes constantly from one temporary key center to another without establishing consistent directions or any central gravitational goal.⁸⁹

⁸⁹ Jan LaRue, *Guidelines for Style Analysis* (New York: W. W. Norton, 1970), 52.

Within this definition, Gibbon's anthem is progressive. The anthem is in the mixolydian mode; however, the seventh scale degree appears more often in its raised form, creating a major tonality. The lowered form appears only in mm. 9, 11, and 12. Two key centers predominate, one on the first scale degree and one on the fifth scale degree. The raised fourth scale degree becomes a leading tone to the fifth and occurs in mm. 7, 9, 12, 17, 18, and 21. The oscillation of the fourth and seventh scale degrees between their sharp and natural forms creates tonal ambiguity. Often, both versions of a pitch appear in close proximity as cross relations, creating a mild level of dissonance. Additionally, chord movement that prefigures the dominant-tonic progression defines all of the cadences except the final plagal cadence. Gibbons employs dissonance in the following ways: sevenths appear as suspensions or passing tones, 4-3 suspensions are common, 6-5 suspensions appear twice at cadences, and the work ends with a 9-8 suspension in the medius voice.

Hooper's anthem remains predominantly in the mixolydian mode. The third and seventh scale degrees appear in their altered form due to contrapuntal imitation. The third scale degree appears in its lowered form only three times, mm. 5, 15, and 33, and the seventh scale degree appears in its raised form in mm. 3, 6, 16, 25, 26, 27, and 32. Cadences confirm no tonal direction with two consecutive cadences on G, two on D, one on E, and the final on D. Neither of the cadences on D includes the C-sharp leading tone. Hooper employs dissonance in the following ways: sevenths appear as passing tones as in m. 28, and 6-5 and 4-3 suspension are common and sometimes simultaneous as in m. 13.

Hooper achieves a higher level of dissonance in his anthem due to several simultaneous cross relations. These dissonances are particularly prominent in mm. 26-27.

Gibbons' melodies are models of the stylistic traits described above, being principally conjunct. He consistently prepares and resolves intervals of a third or larger by melodic motion in the opposite direction. Larger intervals are common in the bass, particularly the fourth, fifth, and octave. The medius line can be rather conjunct as in mm. 18-19 or contain large intervals between phrases as in mm. 6 and 8. Other melodic patterns include several described by LaRue.⁹⁰ Repeated patterns of a large interval followed by conjunct motion in the opposite direction create a *sawtooth* contour as in the medius at mm. 8-9. A rising-undulating line occurs in the medius in mm. 10 and 12-13. Conjunct ascending and descending lines occur respectively in mm. 4-5 and 13 of the tenor. A rather disjunct melody occurs in mm. 23-24 in the tenor and medius and Gibbons resolves the melodic intervals by including all the pitches spanned by the largest interval of a fifth.

Hooper's melodies are more disjunct than are Gibbons'. A typical example occurs in mm. 4-5 in the contratenor I. Hooper resolves an ascending fourth with a descending third and the descending third with another ascending fourth. Then, after only three conjunct pitches, the melody ascends by a larger interval, a sixth. Within its disjunct contour, the melody includes every pitch spanned by its octave range. This melodic contour is similar to the Gibbons example above; however, the pattern occurs more frequently in the Hooper anthem. Intervals of a fourth or larger are more common in

⁹⁰ LaRue, 85.

Hooper's anthem (m. 28, contratenor I), as are arpeggiations (m. 17, contratenor II), and consecutive skips in the same direction (m. 4, tenor).

Another aspect of melody that is characteristic of imitative polyphonic music applies to its function in middle dimensions.⁹¹ In imitative counterpoint, the middle dimension peaks and lows occur mainly within the individual lines and do not coincide to create a point of stress or lull. Instead, the imitation of the individual vocal lines combines to create a sustained stress. In mm. 18-21 of Gibbons' anthem, the disjunct and rhythmically active head motive creates an animated series of imitation which contrasts with the surrounding counterpoint. In mm. 8-10 of Hooper's anthem, the rising head motive creates an extended rising melodic line as each voice imitates the first from bassus to medius.

Surface rhythm contributes to growth in Tudor polyphony.⁹² Tudor composers divided the text into clauses and set each clause as a separate phrase of music. The poetic rhythm of the text influenced the rhythm of the musical phrase so that each phrase was characterized by its own rhythmic motive. In the Gibbons anthem, surface rhythm slows at the ends of phrases and gradually intensifies at the new phrase as the voices reenter. The rhythmic lull delineates the cadence and the start of the new phrase. The length of the phrase is surprisingly consistent at about six measures and each voice usually

⁹¹ According to LaRue, all four aspects of music—sound, harmony, melody, and rhythm—are observable in three dimensions, small, middle, and large.

⁹² Surface rhythm refers to the individual units of rhythm, as opposed to the function of rhythm in middle and large dimensions that concerns phrases and sections. Growth is an alternate term for form.

contains two statements of the head motive per phrase.⁹³ At m. 18 of the Gibbons anthem there is an elision of the phrase structure. The medius line ends on a weak beat while the other three parts end two beats later, also on a weak beat. The lower three parts begin the next phrase without a rest. The rhythm of the tenor line in m. 18 is faster than the other three parts and passes the medius part, reaching the end of the new phrase before the medius. The elision denies expectation and creates structural variety.

In Gibbons' anthem, textural rhythm functions in the middle dimension to contribute to growth. The main texture of the anthem is polyphonic. The phrase before the elision mentioned above, however, is homophonic and at the point of elision, the polyphonic texture resumes. Gibbons uses textural rhythm to define the phrases at the point that the melodic phrase is ambiguous. Additionally, the two phrases contain contrasting surface rhythms that, combined with the contrast of textures, create points of lull (mm. 14-17) and stress (mm. 18-21).

In Tudor church music, the poetic rhythm of the text creates duple and triple divisions of the pulse. The groupings alternate linearly within a single vocal line and vertically between all the voices. In Gibbons' anthem, the linear alternation of duple and triple groupings creates vertical cross rhythms with the other voice parts. The vertical stresses align approaching cadences with usually one exception in the form of a suspension. The brackets in mm. 8-9 of Gibbons' anthem illustrate the rhythmic counterpoint.

⁹³ The monument *Early English Church Music* contains an edition of Gibbons anthem, *Almighty and everlasting God*. The edition uses halved rhythmic values and consistent meter of four beats per measure.

In Hooper's anthem, as in other Tudor polyphony, surface rhythm contributes to growth because each phrase begins with a unique rhythmic motive. Overlapping polyphony, however, obscures the phrase structure and minimizes the cadence. Measures 7-9 illustrate this procedure. A harmonic cadence occurs on the last beat of m. 7, however, the melodic cadence of the upper three parts is staggered. As the new phrase begins in the bassus and tenor, the upper two parts contain non-motivic material. Polyphony comes to a complete cadence in only two places, mm. 17 and 29. Unlike the Gibbons anthem, the polyphonic texture in the Hooper anthem is nearly constant.

Polyphony is the dominant texture in Hooper's anthem, however, there are two brief examples of homophonic writing which contribute to middle dimension growth. The examples occur at the two of the anthem's three complete cadences. The first full cadence occurs in m. 17 following a brief cadence in m. 15. At the brief cadence, the melodic rhythm continues and there are three measures of homophony that brings the first section to a close. Significantly, the cadence at m. 17 is the first on D, the first note of the mode. The following section begins with staggered entrances as at the beginning. The second full cadence in m. 29, closes a polyphonic and rhythmically active section. In contrast, the final phrase of the anthem begins homophonically.

The rhythmic counterpoint created by duple and triple groupings of the pulse that characterized Gibbons anthem is less pervasive in Hooper's anthem but is no less significant. The harmonic rhythm and textual accents maintain a duple pulse throughout Hooper's anthem and contains only two places of metric shift. The first occurrence begins in m. 14 where the head motive begins on a weak beat in the contratenor I. In the

next measure, the medius contains a brief triple grouping of the pulse that continues into m. 16. This prominent occurrence of rhythmic counterpoint precedes the first homophonic section and the first complete cadence. The second occurrence of metric shift is more pervasive, appearing in all the voice parts in mm. 25-28. The head motive begins on a weak beat at all the entrances while the harmonic rhythm emphasizes the strong beat. The stress created by the rhythmic counterpoint continues into the cadence with rhythmically active inner voices. The vertical alignment of text and rhythm on an E major chord creates a slight lull. The homorhythm of the final section relieves the rhythmic tension.

Gibbons is a master of creating music that approximates the rhythm and pitch of speech. Setting the text, “**mercifully look upon our infirmities,**” mm. 6-7, long rhythmic values emphasize the poetic accents and faster rhythms set the unaccented syllables. Further, the climax of the poetic and melodic phrase is at the beginning Gibbons accommodates the fluctuating rhythmic groupings of the text in his musical setting. The phrase “and in all our dangers and necessities,” mm. 10-11, begins with an upbeat into one group of duples but ends with two groups of triples. This pattern imitates the inflections of speech.

Gibbons consistently divides the textual clauses equally among the first three musical phrases. During the music that sets the fourth clause, “stretch fourth thy right hand,” Gibbons introduces text from the fifth clause early, “to help and defend us,” and without the new head motive that will set the text at the start of the fifth phrase. Also, he extends the fourth clause into the fifth musical phrase, setting the previous text with the

new head motive. At the start of the fourth phrase, the texture is homophonic and the rhythmic texture slows on the word ‘stretch.’ The location of greatest stress, created by the contrast of homophony and rhythmically active polyphony and the elision of musical and textual phrases, coincides with the climax of the text, “to help and defend us.” Slower rhythmic motion sets the perfunctory last phrase of the prayer, “through Christ our Lord.”

The influence of text on Hooper’s anthem is not as dramatic as the example from the Gibbons anthem. There are several examples from his anthem, however, of melodies that reflect the rhythm and pitch of speech. Setting the opening text, “**I** will **magnify thee** **O Lord** my **King**,” long notes emphasize the poetic accents. The musical pulse emphasizes the first syllable of “magnify.” Additionally, the highest pitch of the musical phrase emphasizes the climax of the poetic phrase, “Lord.” The word is emphasized most strongly in the first entrance of the medius.

The style of Gibbons’ anthem marks a transition between the heterogeneity of the early Renaissance and the homogeneity of the baroque. Elements in Gibbons’ anthem that are consistent with the polyphony of the early Renaissance include unique head motives for each phrase of music, principally conjunct melodic lines with prepared or resolved skips, and modal-based harmony. Stylistic elements in Gibbons’ anthem that are transitional include consistency in melodic and rhythmic character and the development of a harmonic hierarchy that centers on the first and fifth scale degrees.

Gibbons’ control of texture, harmony, rhythm, and melody contributes to growth by creating cadences of various weights. The first cadence at m. 6 is weak because only two voices contribute to the chord and the lowest note is not the root. The second cadence

at m. 10 is stronger. Melodic rhythm begins to slow at m. 9, there is dominant-tonic motion in the bass, vertical alignment of the metrical accents, and the leading tone is present. Additionally, as the medius begins the new phrase, the lower three voices sustain the last note of the phrase rather than continuing contrapuntal texture. Two additional elements contribute to the strength of the cadence at m. 14. First, the root of the chord at the cadence is the first tone of the prevailing mode. Second, the texture of the phrase that follows is homophonic rather than polyphonic. The contrast in texture creates a greater articulation of phrases. Gibbons emphasizes the cadence at m. 17 through harmony and phrase rhythm. The elements of melody, texture, surface rhythm, and text, however, create an overlap of phrasing. At the cadence, and for several beats after, the melody in all voices is that of the previous phrase. The new head motive does not begin until the next measure and imitation does not begin until m. 19. Texture and surface rhythm continue from the previous phrase until four beats after the cadence when the surface rhythm becomes more active and the texture becomes polyphonic. Gibbons' use of text contributes to phrase ambiguity by continuing the previous clause into the new phrase by four beats. The penultimate cadence in m. 22 is strong, preceded by vertical alignment of textual accents and ending on the first note of the mode. Plagal motion in the bass and the inclusion of a 6-5 and a 9-8 suspension contributes to the strength of the final cadence.

Hooper's anthem is not as progressive compared to Gibbons' anthem. Elements in Hooper's anthem that place it more firmly in Renaissance style include a stricter adherence to the modal scale, inconsistent phrase lengths, and overlapping phrases that create continuous polyphonic texture. Stylistic elements in Hooper's anthem that are

transitional include consistency in melodic and rhythmic character and bass lines that provide harmonic support.

Another transitional feature of Hooper's anthem is a growing tendency to favor the leading tone. The prevailing modality is mixolydian on D, meaning that the 3rd pitch of the scale, F, is sharped and the seventh, C, remains natural. The anthem contains two major cadences on D and neither includes the leading tone. The anthem contains some C-sharps but never at a cadence. Cadences on G, however, are frequent because of the existing F-sharp leading tone.

Hooper's control of surface rhythm and harmony contributes to growth by creating a point of stress in mm. 24-29. The phrase contains the greatest concentration of metric shift in the anthem. The cadence that precedes the phrase is on the second beat of m. 25. The head motive of the following phrase begins early, in the medius at m. 24. Additionally, the new motive begins on the weak part of the prevailing pulse and contains a metric shift. When the new phrase begins in m. 25, each entrance of the new head motive occurs on the weak part of the pulse. The phrase also contains the greatest level of dissonance due to the high concentration of simultaneous cross relations and an augmented fourth between the contratenor I and the medius in m. 28. The unique cadence on an E major chord further contributes to the harmonic stress in this phrase. A point of lull in the last phrase, mm. 29-34, follows the point of stress. A change in texture, harmony, and rhythm contributes to the lull. The new phrase begins homophonically and a sudden tonal shift from an E major chord to a C major chord highlights the change of

texture. The textual and melodic rhythm suggests a triple grouping of the pulse and the predominant rhythmic unit slows to a half note.

CHAPTER VII

AN EXPLANATION OF HOOPER'S OBSCURITY

Hooper employs nearly constant polyphony. Melodic phrases overlap and the counterpoint stops only at full cadences. This characteristic is reminiscent of the pre-Reformation music of Fayrfax and Taverner. Conversely, Gibbons' phrases are more clearly articulated than Hooper's and relatively consistent in length. Additionally, Gibbons controls the elements of texture, harmony, and rhythm to create cadences of varying weight. A full cadence does not occur until the final measure.

Hooper's anthem is predominantly in the mixolydian mode. The raised seventh occurs often but never preceding a cadence. Further, his cadences confirm no tonal direction; two on G, two on D, one on E, and the final on D. Gibbons' harmonic language is more progressive than Hooper's. Gibbons' anthem centers on the first and fifth scale degrees, employing the leading tone to create cadences on both pitches. In fact, chord movement that prefigures the dominant-tonic progression defines all the cadences except the final plagal cadence.

Melody and rhythm contribute significantly to the stylistic individuality of Hooper and Gibbons. Hooper's melodies are disjunct, containing consecutive skips in the same direction or alternating directions. His preparation and resolution of melodic intervals greater than a third is more complicated than Gibbons', involving more pitches and changes in melodic direction. Metrical shift is much less pervasive in Hooper's

anthem. A two beat grouping predominates except in mm. 27-28. Gibbons' melodies are models of the unwritten rules of renaissance counterpoint. His careful and consistent preparation and resolution of melodic intervals creates restrained and balanced melodic contours. Additionally, Gibbons oscillates between duple and triple groupings of the pulse, creating near constant rhythmic dissonance among the voice parts. The constant oscillation of groupings creates a rhythmic vitality that Hooper's anthem lacks.

One significant similarity between the two anthems is that both composers create stress and lull at a point that is about two-thirds through the piece. As the above analysis revealed, both composers employed similar techniques to achieve the climax. Rather than an endless stream of counterpoint in the case of Hooper or the rote setting of text phrases in the case of Gibbons, both composers controlled the elements of texture, harmony, melody, and rhythm to create growth that is progressive in the Tudor period.

Many of the characteristics exemplified in Hooper's anthem represent a culmination of the stylistic traits of previous generations. The continuous polyphonic texture, irregular phrase lengths, and modal-based harmony are reminiscent of pre-Reformation music. Additionally, Hooper's music lacks the rhythmic vitality created by changing metric groupings that pervades Gibbons' anthem. These conservative stylistic traits may explain why Hooper's music fell into obscurity in subsequent periods. Additionally, works by Byrd, Gibbons, and Weelkes overshadowed Hooper's work because of their more progressive harmonic style and their rhythmic inventiveness.

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APPENDIX A
HOOPER'S CHORAL MUSIC IN PRINT

APPENDIX A
HOOPER'S CHORAL MUSIC IN PRINT

Work	Type	Voicing	Editor	Publisher
Evening Service for Verses	service	SSAABB	Peter Le Huray	Banks Music
Short Evening Service	service	SAATB	Peter Le Huray	Banks Music
Three Short Introits	full	mixed	J. Morehan	H. W. Gray
Alas that I offended ever	full	SATB	Cecil Hill	Stainer and Bell
O Thou God Almighty	full	SATBB	Percy Young	Broude Brothers
Teach Me Thy Way O Lord	full	SATB	Watkins Shaw	Banks Music
Well-spring of bounty	full	SSATB	Cecil Hill	Stainer and Bell

APPENDIX B

SOURCE LIST FOR *I WILL MAGNIFY THEE O LORD*

APPENDIX B

SOURCE LIST FOR *I WILL MAGNIFY THEE O LORD*

Location/Manuscript	Part	Date
Durham		
MS A3	organ	c. 1635-1665
MS C1	medius	c. 1660
MS C2	countertenor	c. 1640
MS C3	countertenor	c. 1640
MS C7	countertenor	c. 1635
MS C11	tenor	c. 1640
MS C14	tenor	c. 1660
MS C15	tenor	c. 1625
MS C16	bass	c. 1640
MS C17	bass	c. 1675
British Museum		
Add. MS 30478	tenor	c. 1670
Add. MS 30479	tenor	c. 1670
Royal College of Music		
MSS 1045-1051 (1.A.1)	countertenor	late 17 th
Christ Church		
Mus. 1001	organ	c. 1640
Mus. 1012	bass	c. 1670
St. Johns		
Music MS 181	bass	c. 1630

APPENDIX C

GIBBONS' *ALMIGHTY AND EVERLASTING GOD*

ALMIGHTY AND EVERLASTING GOD

MEDIUS
(Treble)

CONTRATENOR
(Alto)

TENOR

BASSUS

ORGAN

Al - might - y and

Al - might - y and ev - er - last - ing

5

Al-might- y and ev - er - last - ing God, mer -

(1)

ev - er - last - ing God, and ev - er - last - ing God, mer - ci - ful - ly

(2)

Al - might - y and ev - er - last - ing, and ev - er - last - ing God,

God, and ev - er - last - ing God, mer - ci -

- ci-ful-ly look up-on our in-firm-i-ties, mer-ci-ful-ly look up-on

look up-on our in-firm-i-ties, mer-ci-ful-ly look

mer-ci-ful-ly look up-on our in-firm-i-ties, mer-ci-ful-ly look up-on our

-ful-ly look up-on our in-firm-i-ties, mer-ci-ful-ly look

10

our in-firm-i-ties, and in all our dan-gers

up-on (2) our in-firm-i-ties, and in all our

in-firm-i-ties, in-firm-i-ties, and in all our

up-on our in-firm-i-ties, and in all our

and ne-cess-i-ties, and in all our dan-gers

dan-gers and ne-cess-i-ties, and in all our

and in all our dan-gers and ne-cess-i-ties, our

and in all our dan-gers and ne-cess-i-ties

(1) ♩ for ♩ : Barn., R.C.M. 1047, York.(2) ♩ : cm. B.M. Add. 29289.(3) ♩ for ♩ : Barn., R.C.M. 1047, York.(4) ♩ for ♩ : Durh. C.9.

and ne-cess-i-ties stretch forth thy right hand,
 dan-gers and ne-cess-i-ties stretch forth thy right hand, thy
 dan-gers and ne-cess-i-ties stretch forth thy
 -ties, and ne-cess-i-ties stretch forth thy right hand, thy

stretch forth thy right hand to help and de-fend us,
 right hand, stretch forth thy right hand to help and de-
 right hand, stretch forth thy right hand to help and
 right hand, stretch forth thy right hand to help and de-

stretch forth thy right hand to help and de-
 -fend us, stretch forth thy right hand to help and
 de-fend us, stretch forth thy right hand to help and de-fend us,
 -fend us, stretch forth thy right hand to help and de-

129

20

(1) ♩ for ♩ : Barn., R.C.M. 1046, York. (2) ♩ for ♩ : York. (3) ♩ for ♩ : Barn., Durh C.9, 10, R.C.M. 1047. (4) ♩ for ♩ : Durh. C.11.